

AMERICAN ART NEWS.

VOL. VI. No. 18.

NEW YORK, FEBRUARY 15, 1908.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

- Anderson Auction Co., 5 West Twenty-ninth Street.—Painter-etchings and engravings from the collection of an amateur.
- Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.
- Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.
- C. J. Charles.—Works of art.
- Cottier Galleries.—Representative paintings, art objects and decorations.
- Detroit Publishing Co.—Reproductions of American artists in Aac Facsimiles and Carbons.
- Durand-Ruel Galleries.—Paintings of the French Schools.
- Ehrich Galleries.—Exhibition of portraits by early English, French, German and Italian masters.
- Fifth Avenue Art Galleries.—A collection of very fine furniture, February 17—20.
- Gimpel and Wildenstein Galleries.—High-class old paintings.
- Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.
- Macbeth Galleries.—Paintings by American artists.
- Montross Gallery, 372 Fifth Avenue.—Pictures by T. W. Dewing and D. W. Tryon to February 29.
- Noé Galleries, 477 Fifth Avenue (corner Forty-first Street), opposite Public Library.
- Scott & Fowles.—Special display modern Dutch paintings.
- Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.
- H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Boston.

- Vose Galleries.—Early English and modern paintings (Foreign and American).

Washington (D. C.)

- V. G. Fischer Galleries.—Fine arts.

Germany.

- Helbing Gallery, Munich.—Antiquities, high class Old Paintings, Etchings and Engravings.
- J. & S. Goldschmidt, Frankfort.—High class antiquities.
- G. von Mallmann Gallery, Berlin.—High-class old paintings.

London.

- James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.
- Coupil Gallery.—Water colors and drawings of Cambridge and Oxford by Hanslip Fletcher.

Paris.

- Canessa Galleries.—Antique Works of Art.
- Hamburger Fres.—Works of Art.
- Kleinberger Gallery.—Works of Art. Arabian objects for collection.
- Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

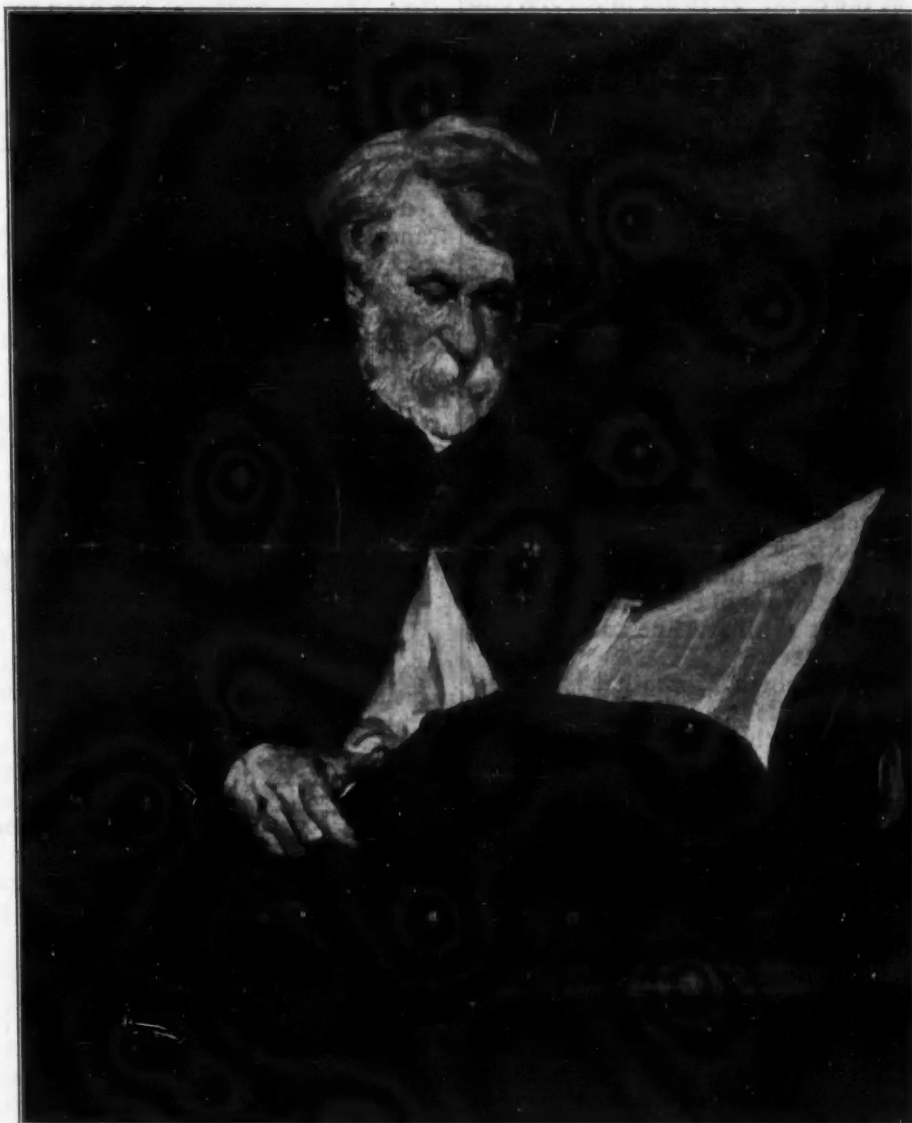
New York.

- Anderson Auction Co., 5 West Twenty-ninth Street.—Painter-etchings and engravings from the collection of an amateur, February 20, 21, at 8 P. M.

JAMES W. PINCHOT DEAD.

James W. Pinchot, for many years a resident of New York, died in Washington, D. C., Feb. 6. He was born at Milford, Pa., March, 1831. His father, Cyril Constantine Desire Pinchot, a soldier of Napoleon, was compelled to leave France in 1816, on the restoration of the Bourbons, because of his republican tendencies, and came to the United States.

James W. Pinchot was the first treasurer and a member of the executive committee of the American committee for the Bartholdi Statue of Liberty. Greatly interested in art, he was one of the early subscribers to the Metropolitan Museum of Art, and his inti-



LE LISEUR (THE READER).
By Ed. Manet.

In Faure Collection.

Courtesy Durand-Ruel and Sons.

- American Art Galleries, 6 East Twenty-third Street.—Conger collections, Oriental porcelains and art objects, February 19—22, 2.30 P. M.

- Fifth Avenue Art Galleries, 546 Fifth Avenue.—A collection of very fine furniture, February 20—22, at 2.30 P. M.

Philadelphia.

- Davis & Harvey, 1112 Walnut St.—Legal portraits belonging to Hon. James T. Mitchell, Chief Justice of Pennsylvania, February 26, 27.

Europe.

- Amsterdam.—J. Schulman.—Coins, medals, etc., from collections of M. J. Bertrand and the late M. Eug. Davids Roosen and M. Jhr. Chevalier Baronet Speelman, Feb. 10, 24, 26.

mate friends among artists and literary men numbered Sanford Gifford, for whom his eldest son was named; Launt Thompson, Whittredge, McEntee, Edwin Boot, Bayard Taylor, Stedman, Bryant, Parke Godwin, John Bigelow and many others.

He was one of the early members of the Century, Union League, the Players and Grolier Clubs in New York.

Apropos of recent rumors and reports regarding the disposition of the remarkable collection left by M. Camille Groult, the Journal des Arts says: "We are able to announce from an authorized source, that as far as it is possible to predict at present, the Groult collection will remain for a long period in its present place. This is the formal desire as expressed by the widow and children of the celebrated collector.

ST. GAUDENS MEMORIAL.

The memorial service in honor of the late Augustus St. Gaudens, will be held on the afternoon of February 29 at 4 o'clock in Mendelssohn Hall. Mayor McClellan will make an address, as will several well-known artists.

The special committee on the St. Gaudens exhibition has fixed March 3 for the public opening. A reception to the members of the museum and friends will be held on the evening of March 2. The collection will be arranged in the Fifth Avenue entrance. The exhibition will extend over a period of six weeks.

The entrance hall has been prepared already for the late sculptor's works. The figure of Lincoln, that is to go to Chicago after the exhibition, stands in an alcove adjoining the large entrance hall. It is the last work by the great sculptor.

RICHARD MANSFIELD SALE.

A sale of paintings, bric-a-brac, tapestries and antique furniture, of special interest to American and European collectors, will be that of the private collections of the late Richard Mansfield. The collections will be placed on exhibition at the American Art Galleries, 6 East Twenty-third street, February 24 and will be sold at auction there by Mr. Thomas E. Kirby on March 2 and 3 at 2.30 P. M. and on Tuesday evening, March 3 at 8.30 o'clock.

RUSSIAN PICTURES SEIZED.

An order has been issued by the Collector of the Port for the sale of the Russian collection of paintings brought to this country for exhibition at St. Louis. Permission was given by the Czar before the paintings were allowed to go out of Russia, it was said, and a bond of \$50,000 was given to the Treasury Department as a guarantee that the paintings would be returned to Russia after the exposition.

The bond was given to the government to insure that none of the paintings would be sold in this country and that all of them would be exported to Russia within a certain time. This allowance of time has expired, and the paintings were seized by the customs officials because no duty has been paid.

International courtesy may require further correspondence, as, it is said, one of the pictures is the property of the Czar and was loaned to the collector of the exhibit with the understanding that it was to be returned to the palace in St. Petersburg.

That the greater part of the collection of more than three hundred paintings and art objects would find ready sale in this country after the exposition was the expectation of Edward M. Grunwaldt, who was the official Russian commissioner at the exposition. An attempt was made to sell the paintings at the Fifth Avenue auction rooms in March, 1906. The prices brought so small the sale was stopped. Then charges of \$75,000 for storage, moving and exhibiting accumulated against the collection, in addition to the prior claim of the United States for \$60,000.

IN THE ART SCHOOLS.

NATIONAL ACADEMY OF DESIGN.

The annual masquerade ball of the National Academy students, February 7, was the most successful held thus far, and marked the first formal opening of the handsome new addition to the school building.

The folding doors between three large studios were removed, thus giving the masqueraders a floor space of the entire building, and the floor with its throng of merry-makers was never uncomfortably crowded.

The orchestra, which more than once was complimented, opened the affair at 8.30 o'clock with a waltz, and then the masked Don Juans and Juliettes danced until midnight, when the grand march took place, led by Edgar M. Ward, Jr., and Miss Ridgeway, of Boston.

A jury, which consisted of George W. Maynard and Charles Louis Hinton, to award the prizes for the best costumes, reviewed the paraders, and decided the first prize should go to Miss Keziah Birely, as "1837," the second to Miss Lilian Silvernagel, as "Frou Frou," and the third to A. Hirshfield, as Whistler.

Among the most attractive costumes were those of Miss May Owens as a Puritan Maid, Miss Amy Silvernagel as "Miss Hook of Holland," Miss Burton as Red Riding Hood, Miss Margaret Davis as Peggy Stewart, in a costume worn in the early 18th century; Miss Estelle Hesse as Pirouette; Miss Alice Richardson as a charming Carmencita; Justus Pfeiffer as a Turk; Lawrence Nelson, a corpulent German, and Hamilton A. Wolf, a French chevalier.

Much credit must be given to Miss Katherine St. John Harper and Edgar M. Ward, Jr., for the success of the dance, for it was through their good taste and energetic efforts that the decorations were so well placed and the floor in such fine condition.

The first prize for the best poster was awarded to E. C. Bolles, the second to H. Marks, the third to A. A. Blum, and an honorable mention to Miss Helen Townsend. The committee of Academicians noted the excellence of the posters shown this year.

ART STUDENTS' LEAGUE.

Awards were made Feb. 4 in the January concours at the Art Students' League. In the portrait class Eugene Speicher received No. 1, Mary Jackson No. 2 and Dimitri Romanoffski No. 3. In the life drawing classes Mr. Hanson received No. 1 and Mr. Raboch No. 1 also, Mary Jackson No. 2, Miss Fortune No. 3, Miss Hart No. 4 and W. C. Pryor and W. S. Taylor No. 5. Mr. Cassidy was awarded one in the evening antique. Mr. Gatchell was awarded a scholarship of four months tuition in the Cox advanced antique, and Louis Curran received No. 1 in the Cox antique class. In the life painting classes Miss Fortune took No. 1, Mr. Danenberg No. 2 and Miss Waite No. 3. Mr. Danenberg was awarded No. 1 in the illustration class, Mr. Eckley No. 2, Mr. Hale No. 3 and Mr. Chase No. 4. Alice Morgan Wright received the compliments of the jury of instructors on her composition done in the modeling class.

The life painting by Miss Fortune is charming and full of feeling and received a deal of praise. Mr. Speicher's portrait is not only an excellent likeness of the model but looks more like the work of an experienced artist than is commonly seen in art school exhibitions and great things are prophesied for him. Miss Mary Jackson and Dimitri Romanoffski are also well represented

in the portrait classes. The good work of Romanoffski is well known, but Miss Jackson seems to have risen suddenly and decidedly to the fore.

During the week of Feb. 10 an exhibition of Scribner's illustrations was held at the League. It was a great treat for the students to have had the benefit of such a fine exhibition, which was due to the enterprise of the present board.

Thomas Fogarty, who has the morning illustration classes, has been ill for the last two weeks, and George Wright has criticised them during his absence. As Mr. Fogarty is very popular the students look forward to his early recovery.

Several members of the Mora women's life class have seized the occasion of a two weeks' pose to make nearly life size paintings.

Jack Rivers, a student of the League for the past two years, sailed last Saturday for Naples. He will study in Italy for the next two or three years. The night before he sailed he was given a farewell supper by a large party of the League boys, who also saw him off at the dock. Miss Edith Moore, one of the most promising students of the Cox life, will leave next week for Europe. She was given a send-off by Miss Mary Reilly, who provided a treat for the class on Miss Moore's last day at school.

Miss Daisy Breen, of St. Louis, a last year student, returned to the League last week. Miss Breen was very popular last year and earned the title of "Button Queen" through her successful sale of buttons at the last Fakir show.

NEW YORK SCHOOL OF APPLIED DESIGN.

On Feb. 9, through the kindness of Mr. Austin W. Lord, the students in the architectural department of the New York School of Applied Design for Women, had the pleasure of inspecting the residence of ex-Senator William A. Clark at Fifth Avenue and Seventy-seventh Street.

Miss Elizabeth Mosenthal is the instructor in the new class in historic ornament which began Feb. 3.

Three of the students in the architectural department submitted problems in archaeology to the Beaux Arts Society competition, which closed Feb. 10.

NEW YORK SCHOOL OF ART.

There is much rejoicing among the students of the New York School of Art, who desire to study under Mr. Kenneth Hayes Miller, for this instructor, so successful with his classes, has been given the woman's morning life. Mr. Parker, having been called to Paris, the men's evening life class will again come under Mr. Walt Kuhn, who will also have the summer classes in the city.

The prize of \$250, offered by the Life Publishing Company, for the double-page illustration, was won by Miss Elsie Roeder. Miss Roeder is a talented pupil of Mr. Kenneth Hayes Miller and Mr. Edward Penfield and has been attending the school the past three years.

LENOX ART ACADEMY.

The Board of Directors of the Lenox Art Academy, 109 W. 124th St., have decided to open to-day full classes for children in drawing and painting. Tuition is now given to 166 students in both the day and evening classes.

The board will soon take up the question on procuring larger quarters. The school department of the Academy is now under the management of the school committee, consisting of H. H. Reppert, Vincent Giorgette, and L. H. Sternberg.

WASHINGTON.

The Society of Washington Artists announces its seventeenth annual exhibition to be held in the hemicycle hall of the Corcoran Gallery from March 7 to 25. The private view will be held on March 6.

The work shown will be mainly local, though it will not be restricted to that of members. The committee in charge of the exhibition consists of Mr. E. C. Messer, Miss Ellen Day Hale, Miss Bertha E. Perrie, Mr. Lucien Powell and Mr. Carl Weller.

Another painting has been added by Mr. Evans to the National Gallery collection, a picture of the sea breaking on a rocky coast, painted by Paul Dougherty, entitled "Sun and Storm." This is the fourth picture Mr. Evans has purchased and sent to Washington since he was here in November, when he promised to increase his collection to 100 pictures.

The New York Water Color Club has recently elected James Henry Moser of this city. Mr. Moser has been for a number of years the president of the Washington Water Color Club as well as director of the water color class at the Corcoran school, and is represented by a group of six paintings in the current exhibition.

An exhibition of photographs of Rembrandt's paintings was held at the Public Library this week, and Tuesday evening Miss Florence N. Levy, of New York, delivered an illustrated lecture on Rembrandt in the library's lecture hall.

Says Miss Leila Mechlin in the Star: There is undoubtedly something to be said in favor of the portraits painted both by Mr. Benziger of Paris and Mr. Muller-Ury of New York, which are now on exhibition in the Cosmos Club and the Corcoran Gallery respectively, but it is from the standpoint of academic training not interpretation of art. Mr. Benziger has painted, it would seem, innumerable people of note, and received from the press fair commendation. His paintings are hard, artificial and thoroughly inartistic. He shows in his exhibition at the Cosmos Club among others portraits of President Roosevelt and of the late President McKinley, which are unmistakable likenesses, but unpleasant pictures. Little fault is to be found with the coloring or the drawing, but they are absolutely without atmosphere, and are hard and painty.

Under the auspices of the National Society of the Fine Arts an exhibition of tapestries, textiles and embroideries will open in the Corcoran Gallery to-day to the public to continue through March 29. The trustees of the Corcoran issued 2,000 invitations for last evening's private view. The tapestries are hung on the walls of the staircase and suspend from rods below the balconies in the auditorium, while the textiles and embroideries are shown in the hemicycle hall.

Probably at no time has a more notable collection of tapestries been exhibited in this country, for both public institutions and private collectors make generous contribution. Mrs. Theodore Roosevelt loans her Flemish tapestry which hangs over the mantel in the state dining room at the White House; ex-Senator W. A. Clark sends his splendid set of four Gobelin tapestries, representing the elements—earth, air, fire and water—woven between the years 1662 and 1670, after cartoons by Audrian; Mr. Larz Anderson adds to the collection two of his Diana series, which were woven in Brussels about 1585, in the ateliers of Jacques Geubles and Jean Raes.

Mr. Charles M. Ffoulke contributes his wonderful "Triumphal Procession

of David," which was also derived from the Barberini collection and found inclusion in the great exhibition of tapestries held in Brussels in the summer of 1904; two of the famous "Moses and Aaron" series, and five exceptionally fine examples of the work of the most celebrated French tapestry weavers.

From the Metropolitan Museum come two of the Antony and Cleopatra series from the Coles collection; from Miss Tuckerman a finely woven Flemish arras, executed under the patronage of the House d'Este and purchased at the Castellani sale, and from Mr. Frank Gair Macomber, a head of Christ woven in Italy about 1500.

In addition to these examples of modern work are the Baumgarten atelier near Bronxville, N. Y., and a needle-woven tapestry, "The Miraculous Draft of Fishes," a copy of the tapestry woven after Raphael's cartoon, wrought by or under the direction of Mrs. Candace Wheeler.

The textiles are chiefly loaned by the Boston Museum and include about two hundred specimens.

In connection with the textiles there are shown on the flat wall of the hemicycle hall Chinese and Japanese embroideries, together with a collection of sixty needlework pictures and samples loaned by Mr. A. W. Drake, of New York.

MINNEAPOLIS (MINN.)

The eighth annual exhibition of the Minneapolis Society of Fine Arts at the public library, which closed Saturday last week was highly successful.

The attendance of the members and invited guests at the private view was the largest at any period. All expressed themselves as highly delighted over the manner and arrangement of hanging the pictures.

On the wall opposite the entrance hung the largest number of good canvases, although there were choice ones well distributed. The farther end of the gallery gave a good perspective for the larger pictures of religious subjects, such as "Story of the Madonna," by Daingerfield, while the end nearest the entrance held some of the choice pictures previously acquired by the society, and three paintings by local artists.

There were in all more than 100 pictures by 80 representative American artists. At some of the previous exhibits there has been a collection of pictures from each of a much smaller number of artists. While it is always interesting to study the varied treatment of different subjects by an artist, this exhibit offered the opportunity for a comparative study of many artists.

It was valuable and interesting, in looking over the lists of the 18 different exhibits now in progress in the cosmopolitan art center, New York, and eight collections in Boston, that all of these American artists represented here were the ones who are the leading exhibitors there.

BUFFALO.

There are now two exhibitions of unusual merit and interest on at the Albright Gallery, namely, those of pictures by Elizabeth Wentworth Roberts and Hermann Dudley Murphy. The former display of 31 canvases will remain on view through Feb. 22, and the latter of 22 canvases until March 1.

Thirty pictures by Harrington Mann, landscapes, figure works and six portraits are also on exhibition in the gallery and will remain there until March 1.

CALENDAR FOR ARTISTS.

- NEW HAVEN PAINT AND CLAY CLUB**, New Haven, Conn.
Eighth Annual Exhibition of Paintings, Drawings and Sculpture.
Works received, February 24, 25.
Opening of Exhibition, March 5.
Closing of Exhibition, March 28.
- NATIONAL ACADEMY OF DESIGN**, 215 West Fifty-seventh St., N. Y.—
Eighty-third Exhibition, Paintings and Sculpture:
Works received, February 26 and 27.
Opening of Exhibition, March 13.
Closing of Exhibition, April 18.
- MUNICIPAL ART SOCIETY OF NEW YORK**, 119 East 19th St., N. Y.
Exhibitions of Architecture, Decorative Painting, Sculpture, Stained Glass, etc.
Works solicited collected February 27, 28.
Works unsolicited must be delivered February 29, 119 E. 19th St.
Opening of Exhibition, March 4.
Closing of Exhibition, March 27.
- COPLEY SOCIETY OF BOSTON, MASS.**, 198 Clarendon St.
Works received until March 4.
Collection Boston, to be sent to Doll & Richards.
Collection New York, to be sent to Budworth & Son.
Collection London, to be sent to Thomas Agnew & Sons.
Collection Paris, to be sent to Durand-Ruel & Sons.
Opening of Exhibition, March 10.
- NEW ORLEANS ART ASSOCIATION**, New Orleans, La.
Exhibition of Paintings, Sculpture, Stained Glass and Art Crafts.
Blanks must be in, March 1.
Works received, March 4.
Opening Exhibition, March 14.
Closing Exhibition, March 28.

WITH THE ARTISTS.

Alphonse Jongers is painting a full-length portrait of Miss Philip Sears, formerly Miss Higginson, of Boston.

Mme. Reulos de Mirmont, of Paris, a painter and miniaturist, who has painted miniatures of several prominent men and women in New York, arrived on La Lorraine last Saturday for a brief visit and to execute some commissions.

John Nelson Arnold, seventy-three years old, one of the oldest artists in Providence, R. I., and Miss Clara L. Maxfield, his youngest student, twenty-seven years old, will be married March 20.

The model of the heroic statue of Nathan Hale which the Yale alumni propose to erect on the Yale campus, at an expense of \$20,000, has been completed by the sculptor, William Ordway Partridge, after ten years' work. A private view and reception was held at the studio of the sculptor, No. 289 Fourth Avenue, on Thursday, and will be repeated February 20 and 27. Mr. Partridge has preserved the schoolmaster's garb in which Hale was captured. The model will probably be cast in bronze and placed on the Yale campus within a year.

Six paintings out of the dozen displayed by Mr. W. H. Singer, Jr., in his recent exhibition in Pittsburg, were sold. Mr. and Mrs. Singer expect to leave in a few weeks for their studio cabin in the mountains of Norway. They will be gone the better part of a year.

W. MacIntosh had a special exhibition at the Dog Show this week of some of his sculptures of dogs in bronze.

Nicholas R. Brewer has been spending the winter between St. Paul and Minneapolis, where he has been busy with portrait orders. In Minneapolis recently he held an exhibition of his works, several of which were sold. He will return to New York in the spring.

Maude Adams is sitting for John W. Alexander, who has begun preliminary sketches for a portrait of the actress. The portrait is to be full length, and is to portray Miss Adams in the costume she will wear in the second act of "Theesters."

BOSTON.

The nineteenth exhibition of the Boston Society of Water Color Painters opened Feb. 8 at the galleries of the Boston Art Club.

The new art galleries of the Doll & Richards Company at 71 Newbury Street, opened on Monday last.

An exhibition of pictures by Lucy S. Conant opened at the Copley Gallery on Monday.

Mr. W. H. Downes says in the Transcript:

"A small but interesting collection of shore views and marine pieces by Richard Baseleer was recently placed on exhibition at the galleries of R. C. & N. M. Vose, 320 Boylston Street. The artist is a Belgian, about forty years of age, whose home is in Antwerp. One of his large paintings has recently been bought for the Brussels Museum. His work is particularly striking for its purity and transparency of color; its luminosity and clearness are extraordinary; and he excels especially in his lively gray tones and his silvery effects. * * *

"Baseleer is an open-air painter; he has a fine, expansive feeling for big and airy spaces; and his combinations of warm grays, pale blues and fatty



LOW TIDE.

By Richard Baseleer.

In Vose Galleries (Boston).

Howard Chandler Christy, the illustrator, who has been ill with pneumonia at his home in New York, is convalescent.

Remington Schuyler, an old student of the League, paid a visit with his bride on Monday. He has been studying with Howard Pyle, but has now branched out for himself and is doing good work. One of his illustrations is in the February Century.

Miss M. E. Heisser of Minneapolis, Minn., who has had a studio in Paris for three years, returned some months ago, since which time she has been kept busy constantly in the Northwest painting portraits. In North Dakota she was most successful, both in painting and in lecturing, and her efficient work has done much to increase art interest in that state. Her portraits of Indians have created unusual interest, especially as she is the first woman who has attempted Indian portraiture. Miss Heisser's work shows remarkable strength, and at the same time her portraits of women have delicacy and beauty of coloring. She will go to Fargo, N. D., in the spring to execute some portrait orders, and in the summer she will paint a number of Indian pictures.

blacks (in the hulls of vessels, for instance) are surprisingly genial and attractive. At times he vaguely reminds us of that fine landscape painter, Weissenbruch; at other times he makes us think of Louis Latouche, that rare painter whose work was introduced here years ago by Mr. N. M. Vose. Six of his works are exhibited. The note that he strikes is distinctly new and quite personal. It is thoroughly artistic and alive.

"He was 'discovered' (so far as America is concerned) by Robert C. Vose two years ago in Antwerp. Mr. Vose was spending a week or so in that city, looking over the work of the modern Belgian artists. An important exhibition of contemporary pictures was in progress at the time, giving a good opportunity for comparative study of the work of the modern men. A large shore view by Baseleer in this exhibition fascinated Mr. Vose by its luminosity, but, to his disappointment, it was already sold. He looked up the painter, found him in a studio overlooking the River Scheldt, near the Steen, and ordered several pictures. The present little exhibition of Baseleer's works is the outcome. It is a convincing demonstration of Mr. Vose's soundness of judgment. Baseleer was well worth 'discovering.'"

ARCHITECTURAL AWARD CAUSES FEELING.

Grosvenor Atterbury was chairman of the committee in charge of the special prize at the present Architectural League Exhibition. The Atterbury-Ballin-Whitney entry was in a collaborative competition for a design for a bathing pavilion. Mrs. Harry Payne Whitney, formerly Miss Gertrude Vanderbilt, designed the fountain, Mr. Ballin executed the mural painting, and Mr. Atterbury provided the architectural details. The study was entitled "Pan." The exhibit was marked: "This design is awarded first place" hors concours, as a collaborator being a member of the committee).

The actual prize of \$300 was awarded to Evelyn Longman, Henry Bacon and Milton H. Bancroft. In the exhibition building the Atterbury-Ballin-Whitney design occupies the most conspicuous place, whereas the \$300 winner was placed at one side.

One member of the league and a competitor said to a reporter:

"This was a most extraordinary competition, with one of the committee entering a design screened by a cipher and winning an award more desirable than the actual prize. A member of a committee should never have even a passing interest in an entry, much less be one of the collaborators. This entry was ineligible, and yet the prestige attained was even better than the prize itself. It is true that social prominence plays a leading role in these awards."

"The judging was entirely regular," said Miss Simpson, secretary of the league. "The committee consisted of Thomas Hastings, Lloyd Warren, Karl Bitter, E. H. Blashfield, and Grosvenor Atterbury. Mr. Atterbury was silent during the competition in which his entry was placed, and there was no reason why he should not appear hors concours."

"The less said about this the better," Mr. Atterbury himself said. "I surely have nothing to conceal about the part I played in my duties as a committeeman. I was unwilling to enter in this collaboration for the swimming pool, but there was no one else to take the architectural end, so we made the entry hors concours. This was understood, and when the other judges awarded our entry first rank I had nothing to say whatever."

"In regard to the disgruntled league members who take umbrage against the placing of designs, I can only say that they were grouped to the best advantage, according to the opinion of the judges. I was naturally silent on all these questions. It is not unusual for a committeeman to enter a contest, and if this were not permitted judges would be difficult to find. I dare say the prominence of the one collaborator has seemed like a target for the complaints which follow all these competitions. Our entry did not win a prize, and there the matter should end."

THAT GLASGOW WASHINGTON.

Editor American Art News:

Dear Sir:—As you were sufficiently interested in the subject to refer to my recent article in the Independent upon the above painting, it may further interest you to learn that Mr. Harrison H. Dodge, the superintendent of Mount Vernon, has since furnished me with the dimensions of the canvas and the colors of the eyes, hair and uniform. Canvas, 90 inches high, by 46 inches wide; eyes blue, and hair brown; black cocked hat, red coat, faced with black, and edging of gold lace; white waistcoat, breeches and stockings, and sash of purplish crimson. The colors of the uniform confirm my judgment, if any confirmation were necessary, that it is not a portrait of Washington, nor can it be of any American colonial officer.

Of course "the devil" let your closing paragraph tumble into "pie," and you did not know it until you saw the print, alas, too late. I did not write such a non sequitur as "the only apparent ground" for supposing it to be by Smibert or Watson, was the similarity of uniform to that "in the Peale portrait of the Lees." I wrote that the similarity of the uniform with the uniform in the Peale portrait of "Washington as a Virginian colonel" was the only apparent reason for supposing it to be a portrait of Washington.

I appreciate sincerely your knighting me "an iconoclast." It is an order much needed in art in America, and I will welcome any swelling of the ranks.

Yours truly,

CHARLES HENRY HART.

Philadelphia, Pa., Feb. 10, '08.

AMERICAN ART NEWS.

Published Weekly from Oct. 15 to May 15,
Monthly from May 15 to Oct. 15 by the

AMERICAN ART NEWS COMPANY

INCORPORATED.

JAMES B. TOWNSEND, President and Treasurer,
1265 Broadway.

M. E. LOUNSBERRY, Secretary,
1265 Broadway.

Offices: 1265 Broadway, New York.

Telephone. 3619 Madison Square.

EUROPEAN AGENT: F. Neuville, 18 Rue Call, Paris

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

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In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 18 Rue Call, Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

Copies of the "American Art News" can be found in Europe at the following houses:

PARIS.

Brooklyn Daily Eagle, 53 rue Cambon
Morgan, Harjes & Co., 31 Boul. Haussmann
American Express Co., 11 rue Scribe
Cercle Militaire, 49 Avenue de l'Opera
Credit Lyonnais, 81 Boul. des Italiens
Comptoir National d'Escompte, 2 Place de l'Opera
Amer. Art Association, Notre Dame des Champs
Munroe & Co., 7 Rue Scribe
Chicago Daily News, Place de l'Opera
Thomas Cook & Son, Place de l'Opera
Students' Hotel, 93 Boul. St. Michel

BRUSSELS.

Credit Lyonnais 84 Rue Royale

AN INDIGNITY IN ART.

This is the headline placed by the editor of the Chicago Evening Post over a letter from a subscriber, protesting against the custom recently inaugurated in that city of securing a number of art lovers who will promise to purchase paintings from the annual exhibition of works by artists of Chicago and its vicinity—now open in the Windy City.

The indignant protestor says that "the custom inaugurated by the Chicago Society of Artists last year it was hoped by all true art lovers would not become a precedent, but twenty-two patrons have, however, been enlisted this year by canvassing, which means only individual gain, indignity to art, loss of reputation to the society, and smacks if not of a bid for charity of absolute dishonesty, for by its methods business men are induced to purchase pictures they have never seen, etc."

We do not quite follow the reasoning of this indignant subscriber, nor understand why the business men of Chicago are obliged, simply because they may promise to subscribe a certain amount, to purchase pictures they haven't seen, but from our somewhat imperfect knowledge and perhaps ignorant estimate of the art culture of

the average Chicago business man, we should feel that he might be more safely guided in the expenditure of his subscription by even a Chicago art jury.

It is so refreshing to realize that Chicago is in any way, save through such devoted souls as Director French, of the Art Institute, and a few fellows, evincing any real love for or appreciation of art, that we should rather endorse than decry the subscription method of purchasing pictures from an exhibition. It is so delightfully breezy and Chicagoesque.

THE ART AUCTION SEASON.

We are rapidly passing the height of the season of exhibitions, and the real opening of the art auction season is upon us. The business conditions this winter, will, it is thought, tend to an unusual number of art auctions, and our advertising columns testify to the fact that these auctions have begun earlier, and are more numerous already than in former years.

We would again urge upon all art lovers the advisability of watching closely the coming weeks for bargains, and great ones also, at these auctions. Those who have been fortunate enough to have laid up or retained any ready money the past three months of financial storm and stress, will now have an unparalleled opportunity, if we are not mistaken, for the securing of rare, choice and valuable pictures and art objects at the auction counter, for surprisingly low figures. Many a collection can be improved and added to at a minimum of cost in the weeks to come, before the season closes. Watch the auction announcements and attend the sales.

METROPOLITAN MUSEUM.

A pastel portrait of Miss Mary Storer by John Singleton Copley, is the first example of the famous early American painter to be hung in the Metropolitan Museum. The picture is of the early and American period of the artist. It is signed and dated 1765, when Copley was about twenty. The frame is one of the so-called "Paul Revere" frames, and is contemporaneous with the picture.

Another acquisition by purchase is a small but valuable gathering of early bronze armor. This collection consists in all of six pieces—five casques and a corselet. The most important of these is a richly decorated casque with triangular crest dating not later than the eleventh century, excavated in Capua. Mr. J. Pierpont Morgan has also made another gift to the museum in the form of a terra cotta model of a mountain by Giovanni da Bologna.

Some pre-Hellenic casts and reproductions of objects found during the recent excavations in the island of Crete, some of them dating from 3,000 B. C., are also new acquisitions. This collection constitutes the largest of its kind in this country, and, with the possible exception of that at Oxford, in the world. The collection is not yet complete, and it is hoped to make it more representative as rapidly as other facsimiles can be obtained.

One of the surprises of the explorers in Crete was the discovery of a system of writing. About six thousand tab-

lets, with script, were found, but all efforts at decipherment have been unsuccessful.

Another piece of interest is the throne from the throne room of Krossos of which the Museum has a cast. In addition to the reproductions the Museum has some original vases, vase fragments and a few bronzes, found in the American excavations of Harriet Eoyd Hawes, at Gournia, Crete, and presented to the Museum by the American Exploration Society of Philadelphia.

Among the bronzes in the recent accessions to the collection of Greek and Roman art, the statuette of the discus thrower occupies the first place.

The total attendance at the Museum for 1907 reached the highest figure of any year in its history, with the exception of 1903, when the Fifth Avenue wing was opened to the public. The figures are 800,763 for 1907, and 802,900 for 1906.

CHICAGO.

Of the annual exhibition of pictures by artists of Chicago and its vicinity, which opened in the Art Institute last week, Miss L. McCauley says in the Evening Post:

"If art for the people is to be the aim of our painters and sculptors, the collection of 330 works exhibited at the Art Institute by 121 artists of Chicago and its vicinity meets critical approval more than half-way."

"It is by far the most sincere and inviting picture show that this group of artists has ever given, and it is difficult to recall any exhibition of the past containing as many canvases and pieces of sculpture making a direct appeal to the average viewer who says that while he knows nothing of art he knows what he likes."

"Looking through the catalogue only one or two painters are found who recall reminiscences of European studios, while the personal note of the painter at home in a landscape not remarkable for its picturesque features is visible on every wall. The expression of individual feeling is marked, and evidences of poetic understanding pictured with careful brush, tasteful color and an unconscious art, art united in the sort of paintings that one is willing to live with."

From the many groups of paintings that distinguish the galleries, the committee of ten sifting the numbers down to the few eligible for the F. W. Grower \$100 prize chose the works of H. W. Barnitz, Harriet Blackstone, Edgar S. Cameron, Walter M. Clute, Frank V. Dudley, W. A. Harper, Alfred Juergens, Peter Uielson, Pauline Palmer, Wellington J. Reynolds, H. Leon Roecker and Adolph E. Shulz. In sculpture were chosen works by Claude G. Chandler, Frederick C. Hibbard, Charles J. Mulligan and Nellie V. Walker.

The same writer and critic then singles out for special mention among the sculptures, which she further says are "the striking features" of the display. Loreda Taft's group "The Blind," Charles J. Mulligan's groups "Justice and Power" and "Law and Knowledge," for the Supreme Court building at Springfield; Miss Nellie V. Walker's group "Her Son," which won first prize; Miss Clyde D. Chandler's, who won second prize, three small children groups "Hunting for the Fairies," and her two colossal works "Autumn" and "Winter;" Mrs. Edith Freeman Sherman's portrait busts of Doctors Nicholas Senn and John Bascom, and Miss Laura Kratz's colossal figure "At the Sign of the Spade." She also notes the sculptures of Frederick Hibbard, Leonard Crunelle, Richard W. Bock, Will La Favor and Ben D. Cable.

Among the painters represented, says Miss McCauley, are Adam Shultz, who won the prize for the best picture shown, Edgar S. Cameron, Charles Francis Browne, Walter M. Clute, Frank V. Dudley, James William Pattison, Bertha M. Dresler, Alfred Janssen, Flora T. McCaig, W. J. Reynolds, Harriet Blackstone, Adam Albright and Pauline Palmer.

Portraits are few. That of Mrs. Mabel Messenger Wells by Antonin Sterba occupies a conspicuous place. Wellington J. Reynolds and William P. Henderson send impressions of portraiture, and Edward J. Timmons and Frank Wolcott have bold figure painting promising for the future.

Among the water colors and drawings are pleasant, unpretentious water colors by Frederick Freer and pastels of the out-of-doors by Alice Helm French. Bertha E. Jacques and Thomas Wood Stevens sign groups of etchings, and the seven symphonies of Chicago in pencil drawn by Belle Silveira Gorski hang near by.

The miniaturists occupy their customary place. Mabel Packard exhibits five; Emma Kipling Hess, "Billy Blowing Bubbles;" Mary G. Younglove a portrait of a baby; Katherine Wolcott an excellent study and likeness of the late Rev. Louis P. Mercer.

MORGAN'S GIFT TO QUEEN.

A special copyrighted cable to the New York World from London says:

Queen Alexandra has received from Mr. J. Pierpont Morgan the first three volumes of the edition de luxe of Mr. Morgan's collection of miniatures. Mr. Morgan has given copies of the three volumes to President Roosevelt also, the English Queen and the American President being the first to get the magnificent presents.

One of the volumes contains miniatures by Richard Cosway; one those by artists of the French school, the third, miniatures by Italian artists. It will take two years to finish the two volumes which complete the superb set. These luxurious books are bound in white vellum, with hand-hammered oxidized silver shields on the corners and clasps, of which the design is appropriate to the contents of each.

The volume of English miniatures bears a long, narrow plate, with a fac-simile signature of Cosway engraved on it. The French volume is decorated in the French style of the seventeenth century. The ornamentation on the Italian volume is copied from a mediaeval tome in the Vatican library.

Probably the best work in these costly books is found on the inside of the vellum covers. The cover of the French volume is lined with crushed rose velvet, in which are set five exquisite Boucher miniatures, arranged like the five of hearts in cards, and surrounded by elaborate tracery tooled in gold. Five miniatures are set also inside the other cover. These two pages represent fifteen months of artistic labor by the most expert miniaturists in Europe.

Superlative care has been taken to make exact the painted copies of the miniatures. To get the precise shade and tint into the copies, an atom of pigment was taken from the originals and chemically analyzed to discover its precise composition.

Highly delighted with the volumes, the Queen personally wrote to Mr. Morgan and thanked him for the beautiful gift, certainly the most perfect production of its kind which has been attempted in modern times.

There are thirty miniatures in each volume. To each is attached a bookmark of rose-colored ribbon, which bears a fantastic mark in beaten silver.

The miniatures were copied under the supervision of Dr. Williamson, at Hempstead, the most noted expert in miniatures living. They were painted in an airtight room, that not the slightest particle of dust might stick to the pigments. The room was ventilated periodically during the day. While it was being aired the copies that were being painted were inclosed in airtight cases and painting was not resumed until sufficient time had elapsed for the air to become perfectly still. No two copies of the same miniature were made by any one artist.

The original frames of the miniatures are reproduced in color and gold paint. For the sake of perfect accuracy the frames were traced in from photographs, then drawn and colored.

LONDON LETTER.

London, Feb. 5, 1908.

It is hoped here that the sale of the Duke of Sutherland's pictures on Saturday will bring some life into the auction-rooms, which so far have been in a state of semi-stagnation. The chief feature of the sale of modern pictures at Christie's last Saturday was an improvement in the prices paid for examples of James Stark, the Norwich painter. A tiny panel of "a Woody Lane with a Cottage and Peasant Woman" (11 by 9 in.) made £73, 10s., while a larger landscape, "Woody Road Scene with Horseman, Peasant and Sheep," was secured by Messrs. Tooth for £126. Doubtless, the recent exhibition of his work at the Dudley Gallery has contributed to the wider appreciation of this genuine artist, but as already foreshadowed in these columns, there is undoubtedly an increasing demand among collectors for examples of Norwich School and they may be expected accordingly to rise still higher in value.

At the same sale a water color, "The Fairy Lake," by Copley Fielding, brought £183, 15s.; Henner's "A Nymph," £75, 12s.; and two enamel portraits of Queen Elizabeth and Lord Burleigh by H. Bone, R.A., after Zuccherro, £110, 5s. Pictures by living Academicians again showed a considerable drop in value. The highest price was £225, 15s. for "A Babbling Brook," by B. W. Leader, whose pictures, if they do not fetch their original prices, are depreciating more gradually and less sensationally than those of some of his brother Academicians.

At a sale of old masters in the same rooms the two principal prices were £110, 5s. for a circular panel (33½ in.) of "The Madonna and Child with Two Angels in a Landscape," by Lorenzo di Credi; and £78, 15s. for a pastel drawing of three young ladies as the witches in Macbeth by Daniel Gardner, whose work is steadily rising in favor.

At a sale of old silver Messrs. Crichton Brothers of Bond Street paid the remarkably high price of 750 shillings per ounce (making a total of £667) for a Charles I. plain tankard with flat cover and hollow handle, 6 in. high, dated 1629, maker's mark P. G., with circle below in a shaped shield. Owing to melting down during the Civil War Charles I. silver is exceedingly scarce.

Collectors had many opportunities of picking up bargains in old silver, jewelry, china, etc., at Pattick and Simpson's sale-rooms last week, where, owing to a dissolution of partnership, the entire stock in trade of Messrs. Nyburg and Company (formerly of Waterloo Place) was put up to auction. The principal prices were 135 gns. for a pair of old Chinese famille-Vert vases 6 feet 6 inches high; and 188 gns. for a handsome Louis XVI. statuary marble mantlepiece.

So far as exhibitions are concerned, the center of present interest remains at Dublin, where the new Municipal Gallery of Modern Art is being keenly discussed. A lecture in the theatre of the Royal Dublin Society on "The French Impressionist Masters" by a London art critic drew so crowded an audience last Wednesday that numbers were unable to find seats. Sir Walter Armstrong, director of the National Gallery of Ireland, presided, and a number of lantern slides in color by a new autochrome process of photography was a greatly appreciated novelty. The new gallery in Harcourt Street has been compared to the Musée Mesdag at The Hague as one of the most delightful modern galleries in Europe, and it is interesting to be able to announce that H. W. Mesdag in token of his

sympathy with young Ireland's artistic ambitions has promised a donation of one of his fine seascapes. Incidentally the gallery has directed much attention to some sterling painting now being done in Ireland, the noble landscapes and marines of Nathaniel Hone, R. H. A., the imaginative fantasies of George Russell (better known as the poet A. E.), and the works of Dermot O'Brien, and Jack B. Yeats, father of the famous Irish poet and dramatist.

Several interesting exhibitions will open in London this month and next. At Whitechapel there will be a show of famous copies of famous pictures, as well as a representative display of modern British art. At the Royal Institute there is to be an exhibition of portraits by a group of the best of our younger portrait painters, and at the New Gallery there is to be a "Fair Women" exhibition organized by the International Society.

Meanwhile, the most interesting exhibition now open is that of the Society of Twelve at Messrs. Obach's Galleries, where Muirhead Bowe, D. Y. Cameron, Francis Dodd, John Strang, etc., are showing a remarkable collection of drawings and etchings.

At the Baillie Gallery, in addition to Mr. Stephen Simpson's water colors and Miss Pamela Colman Smith's imaginative fantasies, suggested by the music of great composers, is an exhibition of modern etchings. These prodigies, the Brothers Detmold, Sir Charles Holroyd, Messrs. William Monk, Alfred East, A. W. Bayes, Gordon Craig, Laurence Walker and Mary A. Sloane are among the principal exhibitors. Mr. Philip Zilcken, a young Dutch etcher of great merit, whose work deserves to be more widely known, has written a penetrating and informative article on the art of Johannes Bosboom, which with numerous

NEW ORLEANS.

The Art Association of New Orleans has issued a circular with blanks announcing its fifth annual exhibition, to open in the Newcomb College Art Gallery on March 14, and to close March 28. An exhibition of arts and crafts is to be held simultaneously. Oils, pastels, water colors, sculptures and etchings are solicited, the same, according to the circular, to be shipped to New Orleans and presumably returned from there, if not sold, at the artist's or owner's expense for boxing, shipping and insurance in transit.

The jury on pictures will be composed of E. Woodward, A. Molinary and B. A. Wikstrom, on arts and crafts of E. Woodward, G. R. Roberts and M. G. Shurer. The hanging committee will be B. A. Kikstrom, W. Woodward, J. P. Pemberton, R. B. Mayfield and S. W. Weis.

ST. LOUIS.

A special exhibition of miniature paintings by Miss Eulabee Dix, of New York, formerly of St. Louis, and a special exhibition of the work of Mr. Lendall Pitts opened at the Museum of Fine Arts, Forest Park, on Feb. 3. The opening and press view were followed by an informal reception in honor of Miss Dix, who is a native of St. Louis and a pupil of the St. Louis School of Fine Arts. She is a niece of George L. Hassett, of Westminster Place.

Miss Dix has achieved recognition in the East and Europe for her delicate work in her dainty art of miniature. While she has exhibited at various times in London, England, and in Boston, New York and Philadelphia, it is the first time she has ever exhibited in her home city.

PARIS LETTER.

Paris, February 5, 1908.

M. Durand-Ruel, as every one will admit, has a talent of his own for arranging pictures from the same brush, so that successive phases of the painter's art can be studied. This is strikingly exemplified by his exhibition of some fifty paintings by Sisley, who was among the most highly gifted landscape painters of the end of the last century. It is, indeed, interesting to study the growth of Sisley's talent, and see how this painter gradually freed himself from the Barbizon influence, till he reached, in the early eighties, his peculiar and exquisite sense of color, and independence of vision. There are now at the Durand-Ruel Galleries some fine examples of that second manner in which Sisley's art appears in the fullness of its final evolution: "A Morning at Moret," "The Hills near St. Mamme's," "February," "A Meadow and Hills of Veneux Nadon," "The White Cross Castle at St. Mamme's," etc.

An exhibition of American impressionist paintings is now on at the American Art Association. All the works exhibited have been especially selected as representative of the growing tendencies among American artists toward an art distinctly and truly American. G. Oberteuffer sends a striking study of a harbor under the moonlight. Edw. Steichen a few landscapes perfectly designed, in which this artist's strong personality asserts itself; A. Worcester a "Girl With a Fan," and a "Nude" study, both well treated. D. P. Brinley some impressions of Italy, and J. King a couple of studies which reveal him a colorist of much talent.

Last week the Hotel Drouot was full of animation such as had not been witnessed for months. Some fine objects of art came under the hammer, and found ready purchasers at high prices.

The sale of the Werle library has brought thus far \$35,000, the largest figure having been paid for a complete collection of original water colors and drawings by Maurice Leloir, to illustrate the book "A Woman of Quality in the Last Century." The lot, which included ten water colors and seventy-seven drawings, went to Mr. Leclerc for \$50,000. At the same auction, a copy of the "Life of our Lord," illustrated by James Tissot, on Japan paper, together with an original water color by the artist, fetched \$600.

A copy of Stendahl's "The Red and the Black," on Japan paper, with a suite of eighty drawings, by Dubonchet, was secured for \$400 by M. de Mun.

At another sale, a suite of twelve panels by an unknown painter of the French school, fetched \$1,000. A fresh and bright canvas, attributed to Boucher, "The Flower Girl," was knocked down for \$320, and a fine Bischoff, "The Turkey," for \$150. A Salvator Rosa, "Feeding the Poor in a Convent," fetched \$400, and two portraits of noblemen, attributed to Philippe de Champaigne, went to Mr. Javal for \$206. A lot of ancient prints, some of them unique, were disposed of at prices from \$100 to \$120.

The successor of the late well-known auctioneer, M. Chevalier, at the Hotel, is M. Henri Bandoine.

An interesting exhibition has just been opened at the Musée Municipal, at Nice. The catalogue includes works by Jean Paul Laurens, Ziem, Gabriel Ferrier, Geo. Clairin, Bridgman, Lapauze, Leandre, etc.

The twenty-seventh annual exposition of sculptors has been opened at the Grand Palais by President Fallieres.

The walls are hung with innumerable pictures of flowers, vegetables and babies, painted by such aristocratic amateurs as the Duchesse d'Uzes and the Duchesse d'Orhan. There are also more serious works of feminine artists.

The sensation of the year's salon is a huge plaster group by Madame Berthe Girardet, showing an automobile making a dangerous turn while going at full speed.

Only two American women have been admitted to the salon as exhibitors; Miss Adeline Oppenheim, of New York, shows an attractive portrait, while Miss Anna Woodward, of Pittsburgh, is represented by a poetic Dutch twilight.

Another recent art event of special interest to Americans was the opening of the annual exhibition of Trinity Lodge Art League. This association includes all the prominent American and English women artists resident in Paris. Ambassador and Mrs. Henry White headed the reception committee at the opening, and all the prominent members of the American colony of Paris were present.

Among the most admired work at the midwinter exhibition of miniatures in the Georges Petit Galleries was that of two American girls, Henriette A. Clark and Marion Maclean. Each exhibited a series of portraits.

CANADIAN ART NEWS.

The first annual exhibition of the Canadian Art Club was opened in Toronto, February 3, by Sir Mortimer Clark, Lieutenant-Governor. The numerous guests were received by Mr. D. R. Wilkie, hon. president, and Mr. Homer Watson, president, and immediately afterwards Mr. Wilkie read an address stating the special aims for which this fraternity is striving.

The Canadian Art Club might aptly have been called the Society of Eight Painters, like the Society of Twelve in London, or the Society of Ten American Painters of New York. It is in no way apposed to the Royal Canadian Academy of Art, nor to any other society, but holds a position to the Academy similar to the position of the Cercle Volney to the Salon in Paris. Most of its members are Canadian born and all are working to produce something that shall be Canadian in spirit, something that shall be strong and vital and true to art in every particular. It is one aim of this club to rigidly weed out all that savors of cheap sentiment, lack of truth or quality, and to do nothing for mere exhibition purposes.

It has often been remarked "There is no Art in Canada," but a reference to the official lists of the Salon of France, the Royal Academy, the Royal Institute of Glasgow, and the National Academy of New York, will show some of the names of those Canadians who have achieved recognition, but whose works are unfortunately better known abroad than in their native land: Paul Peel, Shannon, Blair, Bruce, J. Kerr Lawson, Gruppe, Edo, Mrs. Stanhope Forbes, and the sculptors, Herbert and Laliberte.

Sir Mortimer Clarke opened the exhibition with a short address expressing his conviction that the Canadian Art Club would do much to inspire and put new stimulus into the work.

There is not one bad painting on the walls, and among the fifty-four pictures are many of beauty and interest. Among the exhibitors are James Nelson Maurice, two of whose paintings are now hanging in the Luxembourg, having been purchased by the French government; Horatio Walker and Messrs. Harris, Cullen and Baynmer of Montreal.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

American Society of Miniature Painters, 19th annual exhibition at Knoedler's Galleries, 355 Fifth Avenue, to February 29.

Architectural League of New York, Fine Arts Building, 215 West Fifty-seventh Street.—Twenty-third exhibition of paintings, architecture and sculpture, to February 22.

Astor Library—Color plates from "Ancient Oriental Carpets" published by Imperial Austrian Museum and original etchings, engravings and lithographs by American artists.

Bauer-Folsom Galleries—Paintings by Gifford and Reynolds Beal, to February 29.

Brooklyn Institute of Arts and Sciences—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Cottier Galleries, 3 East Fortieth Street.—Paintings by Gari Melchers to February 21.

Durand-Ruel Galleries—Ten paintings by Corot to February 29.

Ehrich Galleries, 465 Fifth Avenue.—Portraits by early masters of the English, French, German and Italian schools.

Grolier Club, 29 East Thirty-second Street.—Three hundred early American engravings of dates 1727—1850.

Keppel Galleries—Prints and drawings by Rembrandt and Durer from collection of Marsden J. Perry to February 20.

Knoedler Galleries, 355 Fifth Avenue.—Portraits by Andre Brouillet and Indian pictures by E. Irving Couse.

Lenox Library—Etchings by Jacquemart and wood engravings by Prunare.

Macbeth Galleries, 450 Fifth Avenue.—Selected paintings by American artists to February 29.

Metropolitan Museum—Open daily, from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Galleries, 372 Fifth Avenue.—Pictures by T. W. Dewing and D. W. Tryon to February 29.

National Arts Club—Contemporary American art.

O'Brien Gallery, 458 Fourth Avenue.—Legal portraits belonging to Hon. James T. Mitchell, Chief Justice of Pennsylvania.

Oehme Galleries—Miniatures by Mrs. Luella Walter Eisenlehr.

Powell Gallery—Paintings by Paul Cornoyer, to February 24.

Schaus Galleries—Engravings by Thomas A. Prior, after pictures by Turner.

Tooth Gallery, 299 Fifth Avenue.—Etchings by E. M. Synge, and special exhibition modern Dutch pictures.

EXHIBITIONS NOW ON.

American Engravings.

Some three hundred early American engravings of dates 1727-1850 are now on view at the Grolier Club, No. 29 East Thirty-second Street. The collection is an extremely interesting and valuable one. It includes specimens of the work of such early engravers as Abernethie, Amos Doolittle, John Sartain, Paul Revere, John Vallanoe and Asher B. Durand.

Several portraits of noted men are especially interesting. These include

those of John Philip Kemble, by H. H. Houston, Samuel Adams, Stephen Decatur, George Washington, Robert Fulton and Elias Hicks.

Corots at Durand-Ruel's.

A small but choice exhibition of some ten pictures by Corot, four single figure fancy portraits and one portrait, and five landscapes by Corot will open to-day at the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, and remain there through Feb. 29.

The pictures shown as a rule are of the early or middle periods of the Barbizon master, and are most important and interesting for it is seldom that so choice a selection, especially of the periods represented, is seen.

The figure works are "La Cigale," a half-length seated presentment of a young woman in a red dress, very strong in modeling and rich in color; "La Femme Jouant de la Mandoline," painted with unusual breadth for this period of Corot's development, the "Jeune Femme en Costume Grec," a full length half life size, another portrayal of a young woman playing on a mandoline, notable for its rich browns and grays, and an early three-quarter length standing portrait of a lady rich in color quality and fine in expression.

The strongest of the landscapes is "Cavalier sur un Route," of beautiful color quality. A "Landscape—Ville D'Avray," has pearly tints and silvery tone; "L'Etang au Boileau a la Vacheres" has a curious and alluring pale yellow tone; a "Path in the Forest" is remarkable for the effect of sunlight through the tree branches, and "Atour de Sevres," a distant view of Paris from the heights above Sevres, with Mount Valerien in the distance, has superb distance effect and lovely sky. The display is an unusual and enticing one.

In the same galleries there are now a recently imported Monet, "The Seine at Lavacour near Vertheuil," very luminous and beautiful in color; Delacroix's "Milton Dictating Paradise Lost to his Daughters," one of four panels with life size female figures, painted by Monticelli for the Empress Eugenie, and Boudin, of his late period "Antibes" broadly painted and fresh and clear in color—a departure from his earlier style.

Engraved Legal Portraits.

A remarkable and unique collection of engraved portraits, mostly mezzotints of Lord Chancellors, and chief justices of Great Britain, eminent British lawyers, royalties and titled persons, formed by Hon. James T. Mitchell, Chief Justice of Pennsylvania, and which are to be sold at auction by Mr. Stan. V. Henkels at the Book Auction Rooms of Davis and Harvey, No. 1112 Water Street, Philadelphia, Feb. 26 and 27, are on exhibition at the O'Brien Gallery, No. 458 Fourth Avenue, this city.

These portraits are not only in many instances, unusual productions of the engravers art, but have an historical and legal interest which should attract throngs of visitors. It is impossible to describe them in detail. Some of the finest plates are those of Lord Abinger, engraved by Henry Cousins after Sir Martin Shee; an open letter proof of Lord Ashburton by Bartolozzi, after Reynolds, of Chief Justice Best, a mezzotint, by W. Say, after Pickersgill, a brilliant proof mezzotint of Justice Blackstone by George Saunders, and one of Sir John Barnard Rosanquet by William Ward, after Pickersgill.

Two portraits of Lord Chancellor Cottenham, mezzotints, the first by H.

T. Ryall, after C. R. Leslie, the second by Thomas Lupton, after H. P. Briggs, are exceptionally fine examples. There is also a very rare and fine impression, a mezzotint, of Lord Manners, Lord High Chancellor of Ireland, by Turner, after Hoppner.

But these are only a few of the plates picked out here and there. The collection, to be appreciated, must be seen and studied.

RARE PRINTS AT AUCTION.



THE WOOL CARDER.

To be sold by Anderson Auction Co., Feb. 20, 21.

By Le Brun, after Millet.

The Anderson Auction Company announces an exceptionally interesting and important exhibition and sale for next week at its galleries, No. 5 West Twenty-ninth Street; namely, that of a large assortment of painter etchings and engravings mainly from the collection of an amateur.

The collection, which will be on exhibition from Monday, and will be sold at auction on Thursday and Friday evenings next at 8 o'clock, lots 1-153 on Thursday and lots 154-303 on Friday, includes:

Fine etchings by Whistler; eighteen by Seymour Haden; the same number by Meryon; the rare etching by Bracquemond of Meissonier's La Rixe, an early and choice impression signed by both Meissonier and Bracquemond, and other scarce etchings after the same painter; "Monsieur Polichinelle" and other original etchings by Meissonier; a signed drawing in charcoal by Millet; "La Fileuse" original etching by him in two states; Mathey's Charles I., signed proof on vellum, and Breton's Noonday Rest, etched by Kratke, signed by both Breton and Kratke.

There are also to be sold twenty-two of the colored plates from a subscriber's copy of the elephant folio edition of Audubon's Birds of America; a script letter proof on India paper of Samuel Cousins' mezzotint "Master Lambton"; etchings after Dendy-Sadler; Durand's "Musidora," open-letter proof; signed proofs by S. Arlent Edwards; mezzotint portrait of Wm. Wissing by John Smith; mezzotint portrait of Elizabeth Meymot exquisitely colored, by J. R. Smith, after Opie; a script letter proof of Lefevre's "Immaculate Conception," after Murillo; Chauvel's Tulip Field; the beautiful Kitty Hunter, mezzotint by V. Green, and etchings by Leheutre, Rajon, Fortuny, Dicksee, Haig, Helleu, Jacques, Buhot, etc.

TYLER COLLECTION SALE.

Picture Sale.

The private collection of paintings of James G. Tyler, and 60 of his canvases painted by himself, were sold at the American Art Galleries February 6, and brought \$5,947.

The highest price for a Tyler was \$175, paid by Charles P. Button for "The Buoy

Tender." The highest price of the evening was paid by W. H. Noyes, \$415, for George Inness's "Early Spring—Passaic Valley; Monticelli's "In the Garden" brought \$300, given by J. K. Brower; "The Conspirators," by Eduardo Zamacois, went to Mrs. P. W. Rouss for \$200.

A "Landscape," by Homer D. Martin went to W. H. Noyes for \$195, and Mr. Noyes also purchased "The Smuggler's Cave," by Wyant, for \$165. "A Peasant Leading a Cow," by Carleton Wiggins, went to Mrs. Rouss for \$130, and "In the Stable," by F. P. Michetti, was bought by F. H. Graf for \$115.

Ceramics Sale.

The first afternoon's sale of the ceramics of James G. Tyler, February 7, at the American Art Galleries, brought \$1,013. The prices ranged from \$1 up. H. Allaway paid some of the highest prices of the day, \$31 for an old Staffordshire figurine, "Lord Byron and Maid of Athens," \$28 for another, John Wesley in his pulpit; \$19 for an old tureen, and \$17 for a chocolate jug with a cover of Queen's ware which came from the Philipps family. Mrs. Cooper Hewitt gave \$20 for two old cups with a blue flower decoration and with the crest of the Japanese maker on the bottom.

An old blue plate with the "Landing of Lafayette" brought \$37.50, and a brown plate with the sailing ship Neptune in the center brought \$20. Anton G. Hodenpyl paid \$16 for an old Chelsea pitcher, and \$25 for a black basalt set, chocolate pitcher, creamer, and bowl.

The last of the ceramics were sold February 8. The sale realized \$2,500. The two sales of ceramics together brought \$3,513, and with the paintings \$9,460. Ornaments brought low prices. A grayish-white jade bracelet brought only \$3, and a carved jade ornament of a celadon green color \$2. A string of Egyptian beads, 2000 C., went for \$1.50.

KAHN RUG SALE.

The first day's sale of the collection of Oriental rugs and textiles owned by Gen. Socrates Kahn at the Fifth Avenue Art Galleries, February 5, amounted to \$9,437.50. The largest single price, \$650, was paid by A. F. French for a large Royal Palace Kermanshah carpet.

The second day's sale, February 6, netted the sum of \$10,633.50, making the total of \$21,171 for the two days.

Paul Dougherty was a persistent bidder and buyer, but the highest price paid was \$725, by L. M. Morton, for a royal Kermanshah rug. An antique Bibi Kaha rug of fabric weave was knocked down to W. French for \$430, and a royal Kermanshah carpet was sold to P. L. Morris for \$425. Arthur Higgins paid \$200 for a royal palace Meshed Khorassan carpet.

The fourth and final sale, February 8, brought \$23,997, making the total for four days, \$57,894.

CARLSEN-COURTNEY SALE.

The pictures of the James Carlsen and Samuel G. Courtney collections, sold at the Fifth Avenue Art Galleries February 7, seventy-four numbers in all, realized only \$7,337.

LA FARGE COLLECTION SOLD.

A collection of Oriental art objects, owned by John La Farge, was sold at auction at the American Art Galleries by Mr. Thomas E. Kirby on Thursday and yesterday afternoons. The results of the sale will be given next week.

SUTHERLAND ART SALE.

A special copyrighted cable to the New York Tribune from London, says:

A mixed lot of pictures belonging to the Duke of Sutherland and mainly from his Staffordshire residence, was sold February 8 at Christie's crowded room. The prices were, with a few exceptions, moderate, and did not tend to encourage the idea that large art collections could be disposed of advantageously under existing financial conditions.

Telbin's tempera drawings of Rome and Florence, Stanfield's Venetian panels and Victorian works, like Etty's "World Before the Flood," were slaughtered, and earlier British works, like Kneller's and Lely's portraits, went begging. Lawrence's portrait of the Duchess of Norfolk was one of the best English works.

Twenty Dutch and Flemish pictures included Rubens's highly theatrical portrait of Philip IV. and three Van Dycks of uncertain quality. Among the Italian works was Veronese's "Dead Christ," supported by three angels, originally forming the upper section of a large picture now at St. George House. Guercino's "St. Gregory," Caracci's "St. Margaret," Andrea del Carto's "Madonna, Child and St. John" and Murillo's portrait of Archbishop Spinola were sold without a struggle.

WITH THE DEALERS.

Mr. J. S. Goldschmidt, of J. and S. Goldschmidt, of Frankfort am Main, and who has been on a short visit to his house in New York, will sail to-day with Mrs. Goldschmidt on the Kaiserin Augusta Victoria.

Eugene Glaenger and company will make the longest flight northward of the art firms who have gone uptown in the past few years, when on May 1 next they will remove to their new quarters at No. 560 Fifth Avenue, in the Dreicer Building, at the southwest corner of Forty-seventh Street.

Portraits by Andre Brouillet and Indian pictures by E. I. Couse succeeded yesterday the display of portraits by Richard Hall at the Knoedler Galleries, No. 355 Fifth Avenue. Notice of these displays will be made next week. There are now on exhibition at these galleries also a three-quarter length seated double portrait in water color of Mrs. Hinckley and daughter, of Chicago, by Mrs. Elizabeth Gowdy Baker, an unusually successful production in the lighter medium, and a three-quarter length fancy portrait by William Thorne, charmingly decorative in pose, treatment and color and clever in technique. In the lower gallery are some monotypes of famous dogs owned by Mr. Samuel Untermyer and others by Miss Daisy King. The Society of Miniature Painters will open their annual exhibition in this gallery to-day.

At the Schaus Galleries, No. 415 Fifth Avenue, there are now two quarter life equestrian portraits of the daughters of Mr. Edward H. Harriman by Richard Newton. The portraits of horses and their fair riders, while necessarily a trifle hard and photographic, are faithful and well painted, while the landscape backgrounds are excellent, soft and true in color and with good distance effect and air. The artist should paint more landscapes.

ARTISTS' CARDS.

FOR SALE.—At 65 West 55th Street: Studio of the late Eastman Johnson—some of his oil paintings, Genre pictures, studies in oil and pastel, crayon drawings and studies of North American Indians. Also his copies from Rembrandt, Rubens, Murillo, Van Dyck, Diaz, Gilbert Stewart, etc., and reproductions of many of his favorite pictures, as well as original pictures by American and foreign artists. Also on exhibition a large gallery of his portraits of distinguished Americans and Europeans.

OIL PAINTINGS for sale.—Artist has pictures to dispose of to the advantage of collectors of good work. Address B. M., care American Art News office.

ON EXHIBITION.—At P. G. Guillette, 124 West Ninety-seventh Street, paintings by Jules Breton, including the original picture of "La Glaneuse," in the Luxembourg Museum, together with pedigree.

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There are also in these galleries a virile, if sketchy, picture of the Niagara River gorge by Andreas Dirks, and a poetic evening landscape by Frank De Haven.

Some engravings by Thomas Ariel Prior, after the well known pictures by Turner, of "Heidelberg," "Zurich," "Apollo and the Sibyl," "Venice—The Dogano," and the "Fighting Temeraire," are remarkable from the faithful rendering of the originals feeling of light, air and color.

Recent additions to the display of portraits by early masters of the leading European schools at the Ehrich Galleries, No. 465 Fifth Avenue, are a bust portrait of Milton by William Dobson, a three-quarter length standing portrait of "A Gentleman Unmasked" by Sir Francis Cotes, at attractive canvas; a three-quarter length standing presentment of "Lady Clarendon" by Sir Godfrey Kneller, a characteristic canvas, and a bust portrait of a lady by Antoine Pesne, very decorative and suggestive of the later Fragonard.

Among important art auction sales announced for the near future at the Fifth Avenue Art Galleries, will be one of the collections of Ben-Susan and H. O. Watson and Company during the week beginning Feb. 24. The second week in March will bring an important sale of pictures from two leading Fifth Avenue dealers galleries.

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